

or migration. The nature and effects of cultural contacts are also explored extensively in this volume, and in those cases, the precise chronological relationship between the archaeological remains of the two cultures must be ascertained. Cultural changes attributed to such contacts must be contemporaneous or slightly younger to be plausibly the effects of cultural contact. However, the papers in this volume exhibit surprisingly diverse approaches to dating, especially to radiocarbon dating. Owen Mason presents all his chronological data in all their complicated and confusing detail, allowing the reader to assess and evaluate his chronological interpretations. In contrast, many of the researchers exploring possible culture contacts between the Dorset, Thule, and Norse in the Canadian Arctic and Greenland adopt a different approach. The three chapters by Robert McGhee, Martin Appelt and Hans Christian Gulløv, and Patricia D. Sutherland all contend that extensive cultural contacts took place in the eastern part of the Canadian Arctic and Greenland, but support their arguments with only a small subset of the available radiocarbon dating evidence from their sites or regions. Because these researchers are each applying different criteria in selecting which radiocarbon dates to present and which to omit, their resulting chronological inferences are difficult to evaluate and impossible to compare. I cannot help but find it significant that in chapters exploring two other regions in the eastern part of the Canadian Arctic (by Claude Pinard and Daniel Gendron, and by James Savelle, Arthur S. Dyke, and Melanie Poupart), stylistic analyses combined with far less selective analyses of radiocarbon dates demonstrate that previous assertions of Dorset-Thule contact or contemporaneity in those regions have been incorrect.

The intended audience for this volume is clearly archaeological scholars familiar with the Arctic and the history of research there. Some of the chapters are more polished and convincing than others, as is to be expected in an edited volume of this kind. A strength of this volume is its bringing together of these different researchers' approaches and conclusions. However, it clearly took a long time to come together. For example, a footnote in David Morrison's chapter explains that it was submitted before, and therefore could not take account of, relevant data presented in a conference paper in 2006. In light of that long gestation, the lack of a truly integrative or contemplative summary chapter by some senior scholar not otherwise involved in the volume represents a missed opportunity. The seven-page "Epilogue and Concluding Thoughts" chapter, written by two of the volume's editors, essentially just summarizes the individual chapters without comparing or evaluating them. The editors even appear to misquote a key conclusion of one chapter: on page 341, they cite Savelle, Dyke and Poupart as documenting "'Dorset-influenced' Thule houses," whereas in fact, on p. 225–226 and 230, these authors discuss and reject putative Thule-influenced Dorset structures. Readers of this volume are largely left to their own devices to explore the relationships between the conclusions of individual chapters, just as if they had been published independently

in journals. However, for graduate students looking for research projects, close comparison of the chapters will yield many examples of differences of opinion between the researchers that could be explored profitably through new field research, theses, and dissertations.

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TRADITIONAL INUIT SONGS FROM THE THULE AREA, VOLUMES I and II. By MICHAEL HAUSER. Copenhagen: Musculanum Press, University of Copenhagen, 2010. ISBN 978-87-635-2589-3. Vol. I: 827 p.; Vol. II: 732 p. + CD-Rom, colour and b&w illus., references, index. Hardbound. US\$173.00.

The two-volume work, *Traditional Inuit Songs from the Thule Area*, provides a thorough study of Inuit music from this region of North Greenland. Volume 1 covers the format and terminology of traditional Greenlandic songs, the use of patterns in the music to trace the origins of the Inuit in Greenland and Canada, and the method of recording the songs in both film and audio. Volume I also includes a substantial reference section. Volume 2 comprises the complete transcripts of Danish ethnologist Erik Holtved's song collection from his fieldwork among the Inughuit, the northernmost Greenlandic Inuit, during the 1930s and 1940s. Analysis of the transcripts includes musical notation of the songs and English translations of the lyrics. An accompanying CD has recorded examples of throat singing and drumming patterns.

The author, Michael Hauser, an ethnomusicologist at the Royal Academy of Music, Copenhagen, shares his expertise in transcribing music not previously scored and analyzing musical patterns that are not typically Western in their tonality. Hauser's transcriptions and analysis of the Inughuit songs allow him to focus on objective and measurable aspects of the music, such as tonal and rhythmic patterns, the use of motifs in the songs, and the occurrence and distribution of different song forms and melody types.

Both volumes discuss traditional Inuit songs in depth, primarily Inughuit songs from the Thule area, but also songs from the Uummannaq and Upernavik areas of West Greenland, from Baffin Island, and from the Copper Inuit. These volumes present for the first time the incredible field recordings made by Erik Holtved in 1937. Hauser has notated the recorded songs in their full length—with drum accompaniment and the texts or singing syllables used—and each song is accompanied by his analysis of a representative stanza. Hauser himself recorded approximately 350 traditional Inuit songs in 1962 and another 240 in 1984. These recordings too are transcribed and analyzed in the volumes, in the same manner as Holtved's. Each volume is

over 700 pages long, and Hauser devotes a large part of each to teaching the reader to understand his notation of this traditional form of music, which prior to his work had not been formally transcribed in such detail.

However, the books go much farther than Hauser's technical analysis of the songs. They include detailed descriptions of singing methods, drum construction and handling, and performing habits, and historical and recent data supporting the author's research are also described at length. For my own work as an educator focusing on characteristics of Inuit music in a general sense, this contextual material was the most relevant.

Section 5 of Volume I, *The Song Tradition of the Inughuit*, describes the basic components of performance: singers, songs, and way of singing, song texts, the drum, dance, and various song categories. I found this section to be the most accessible for my needs. Hauser provides insight in this volume that I had not previously found in other research. These descriptions of performance are based on the author's personal experience interacting with the Inughuit people while making his song recordings and are therefore subjective and rooted in his own observations. In Volume I (p. 426), Hauser lists 37 questions that he and Eskimologist Brent Jensen devised before their sound recording trip to the Thule area in 1962. Working on behalf of the Danish Folklore Archives, Hauser and Jensen formulated questions that informed and focused their interviews with the Inughuit people. The questions are very accessible and include such things as, "Which songs did the women sing for small children? And the fathers?" or "Do you remember stories/myths about the origin of the songs?" Section 5 proceeds to answer these questions in order, summarizing Hauser and Jensen's findings, and in some cases, photographs, diagrams, and other illustrations are included. The accompanying CD is an invaluable resource for this section as throat singing and traditional drumming patterns are rarely recorded commercially.

Most interesting is that through his detailed dissection of the recordings, Hauser found and exposed previously unrecognized forms and melody types. He also discovered that some characteristic traits of Inughuit music are linked to the music of certain groups in Canada. Hauser's research thus morphs from ethnomusicological to archaeological and linguistic as he documents areas of Inuit musical origin and gives information about migration routes. These volumes are marvelously researched, and Hauser's passion and excitement for the Inughuit people, their culture, and their music are evident with every word. He speaks in the first person and shares stories and experiences of his relationship with the musicians behind his recordings. He also brings to life the experiences of his mentor, Erik Holtved, who passed away in 1981. Hauser is carrying on the work of his predecessor and dedicates these volumes to him. He also pays tribute to many other researchers who came before him and also to his contemporaries. Particularly special is the homage given to the Inuit artists whose music he writes about in the volumes. In many cases, he includes a

photograph of the musician along with a biography—a case in point of Hauser's genuine devotion to his subject.

This book is an excellent reference for anyone studying ethnomusicology particularly of Canadian Inuit communities. It is an intense look at the musical form of Inughuit music and in that respect is primarily targeted toward ethnomusicologists. However, it also has a lot of relevant information for linguists and anthropologists in terms of the historical, scientific, and cultural data. Hauser's inside perspective on Inuit culture, the photographic images he includes, and the CD of his and Holtved's recordings make these volumes a fascinating study for both the average Arctic enthusiast and the serious scholar of Arctic culture.

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NORTHWARD HO! A VOYAGE TOWARDS THE NORTH POLE 1773. CATALOGUE TO THE EXHIBITION AT THE CAPTAIN COOK MEMORIAL MUSEUM, WHITBY 2010. With contributions by ANN SAVOURS, SOPHIE FORGAN, and GLYN WILLIAMS. Whitby, North Yorkshire: Captain Cook Memorial Museum, 2010. 65 p., maps, b&w and colour illus. Softbound. £7.99 + s&h.

It appears that the decision by the directors of the Captain Cook Memorial Museum in Whitby, North Yorkshire, to mount an exhibition devoted to Captain Constantine John Phipps's attempt to reach the North Pole in 1773 was prompted by the fact that Lord Normanby, a direct descendant of Captain Phipps, had lent a substantial number of paintings, maps, and documents to the exhibition, and by the proximity to Whitby of Mulgrave Castle, the family seat. Having taken this decision, the directors were inspired to invite three well-respected experts to contribute essays for the exhibition catalogue, thereby greatly enhancing its value. Thus Ann Savours contributed the article entitled "A very interesting point in geography' revisited: The Phipps expedition towards the North Pole of 1773" (p. 1–24); Sophie Forgan wrote "A library the most perfect in England': Captain Phipps's naval library. The Naval Chronicle 1802" (p. 25–38); and Glyn Williams contributed "Removing the veil of obscurity: The aftermath of Phipps's polar voyage" (p. 39–48).

Savours' contribution is a detailed and meticulously researched account of Phipps's expedition, superbly illustrated by contemporary maps and paintings. Phipps's endeavour was the direct consequence of Daines Barrington's belief in the existence, beyond a southern belt of ice formed by ice breakup from the major north-flowing rivers, of an ice-free Polar Sea. Barrington was vice president of the Royal Society. Through his influence, the Council of the Royal Society